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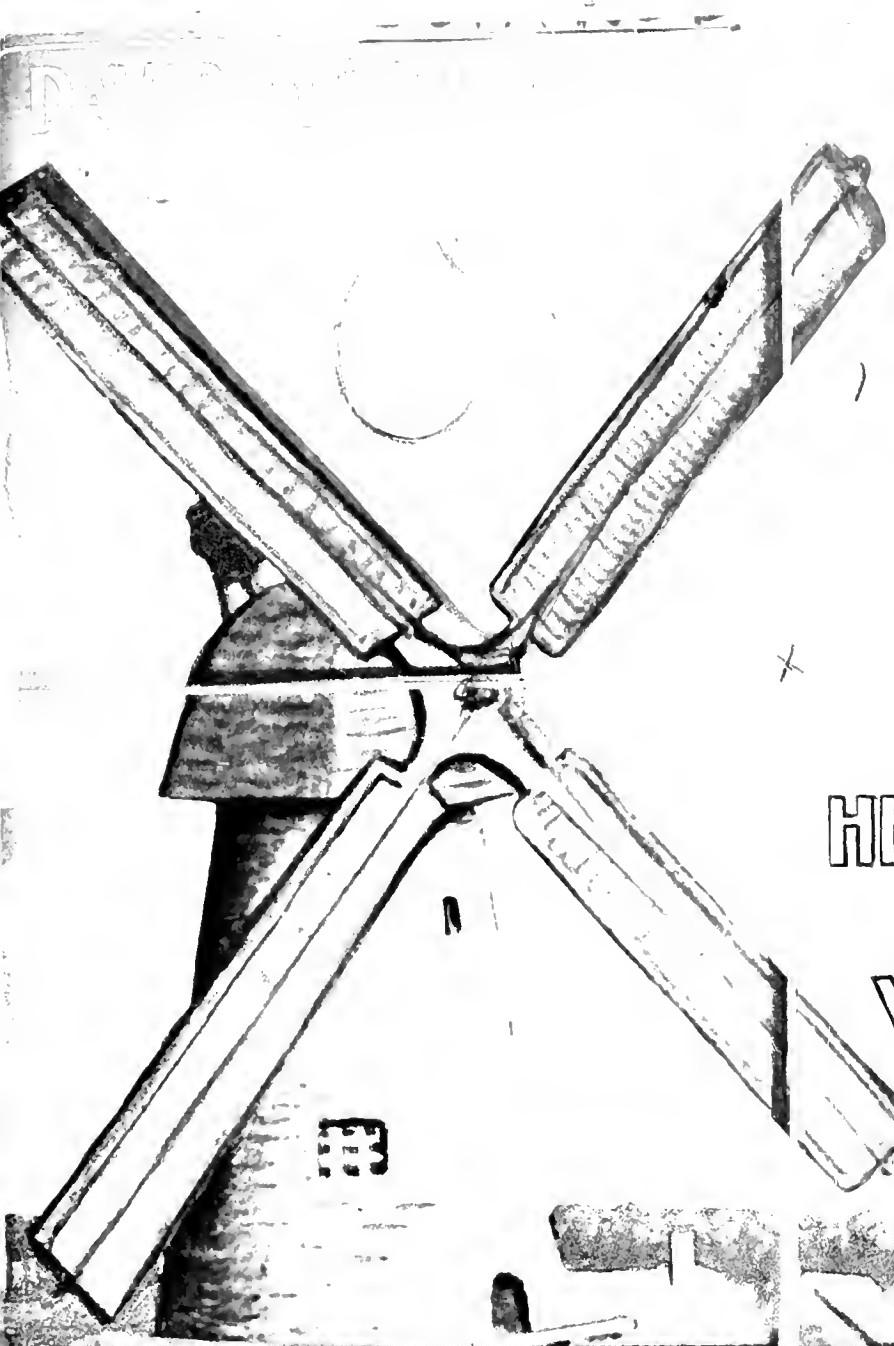
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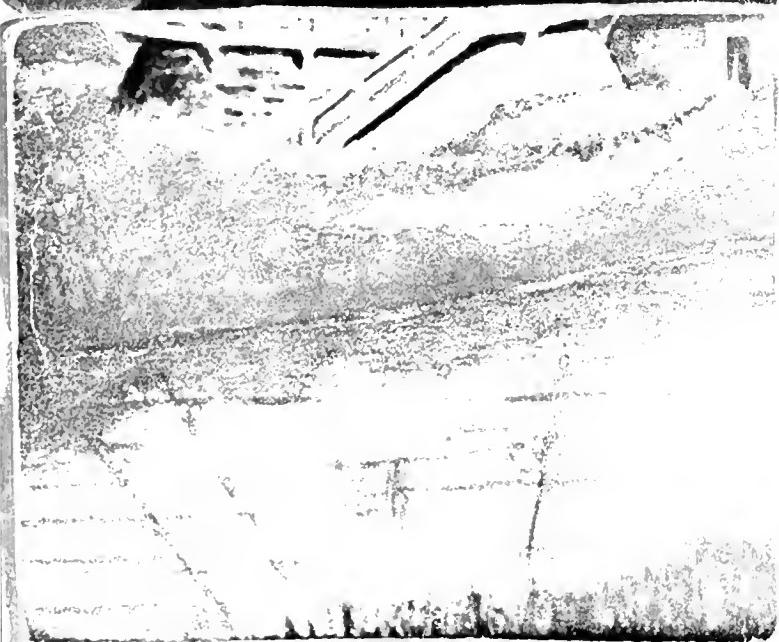
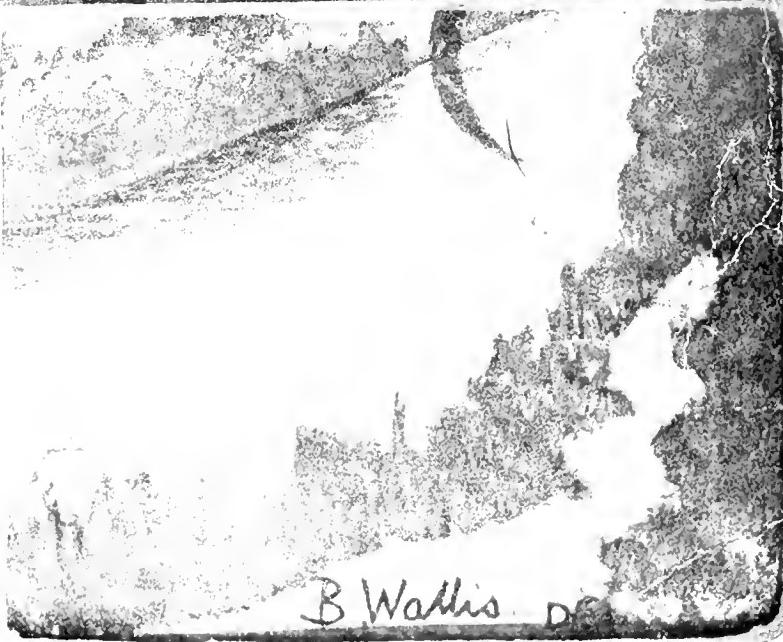




# THE RED MILL

11/10  
1937

BOOK & LYRICS BY  
**HENRY BLOSSOM**  
MUSIC BY  
**VICTOR HERBERT**





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DAVID MONTGOMERY AND FRED STONE  
IN CHAS. DILLINGHAM'S PRODUCTION

# THE RED MILL

A MUSICAL COMEDY

BOOK & LYRICS BY

# HENRY BLOSSOM

MUSIC BY

# VICTOR HERBERT.

VOCAL SCORE

Price \$2.00 net  
6/6 "

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Charles Dillingham  
Presents  
DAVID MONTGOMERY AND FRED A. STONE  
in  
The Red Mill  
A Musical Play in Two Acts.

Book and Lyrics by  
HENRY BLOSSOM.

Music by  
VICTOR HERBERT.

CAST OF CHARACTERS.

"Con" Kidder . . . . .	FRED A. STONE.
"Kid" Conner . . . . .	DAVID MONTGOMERY.
Jan Van Borkem, Burgomaster of Katwyk-aan-Zee . . . . .	EDWARD BEGLEY.
Franz, Sheriff of Katwyk-aan-Zee . . . . .	CHARLES DOX.
Willem, Keeper of the Red Mill Inn . . . . .	DAVID L. DON.
Captain Doris Van Damm, in love with Gretchen . . . . .	JOS. M. RATLIFF.
The Governor of Zeeland, Engaged to Gretchen . . . . .	NEIL McCAY.
Joshua Pennefeather, Solicitor, Lincoln's Inn Fields, London (Automobiling with his daughters through Holland) . . . . .	CLAUDE COOPER.
Gretchen, The Burgomaster's daughter . . . . .	AUGUSTA GREENLEAF.
Bertha, The Burgomaster's sister . . . . .	ALLEEN CRATER.
Tina Bar-maid, Willem's daughter . . . . .	ETHEL JOHNSON.
Countess De La Fere, Automobiling with her sons through Holland . . . . .	JULIETTE DIKA.
Flora . . . . .	CONNIE EASTMAN.
Dora . . . . .	KITTY HOWLAND.
Lena . . . . .	PAURA DESMOND.
Anna . . . . .	CLEO SVENINGER.
Phyllis . . . . .	ESTELLE BALDWIN.
Madge . . . . .	SADIE PROBST.

Peasants, Artists, Aides de Camp, Burghers etc.

SYNOPSIS OF SCENERY.

ACT I.— At the sign of the Red Mill.  
ACT II.— A Hall in the Burgomaster's House.  
Time: The Present.  
Place: Katwyk-aan-Zee, Holland.

Staged by . . . . .	FRED G. LATHAM.
Musical Director . . . . .	MAX HIRSCHFIELD.

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# The Red Mill.

A Musical Play in Two Acts.

## Overture.

VICTOR HERBERT.

Allegro.

Piano.

This section begins with a dynamic of *f*. The piano part consists of two staves: treble and bass. The treble staff features eighth-note patterns, while the bass staff provides harmonic support with sustained notes and bassoon-like entries.

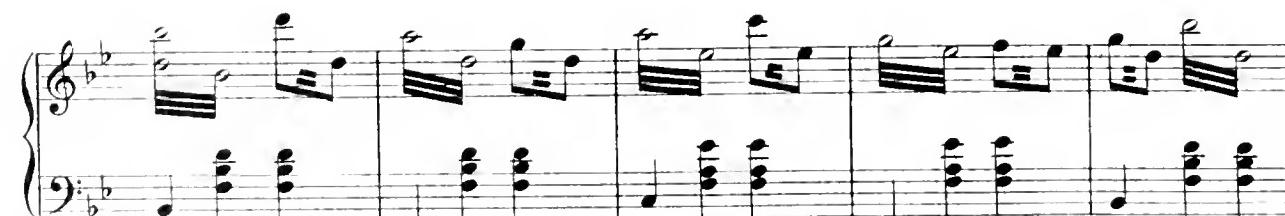
The music continues with a dynamic of *ff*, followed by sustained chords and rhythmic patterns typical of a showy piano introduction.

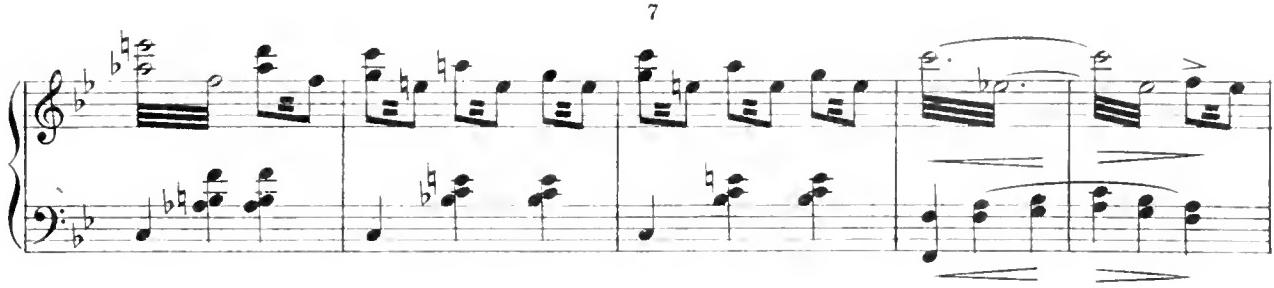
The piano part maintains its energetic style with various dynamics and harmonic textures.

Tempo di Valse moderato.

The piano part shifts to a waltz tempo, indicated by a 3/4 time signature. The melody is presented in a more lyrical and flowing manner.

The piece concludes with a dynamic of *cresc.* followed by *sfz* (sforzando) and *p* (pianissimo). The piano part ends with a final series of sustained notes.





Meno mosso.



### Andante.



Andantino grazioso.

8

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of one sharp (F#). The top staff is treble clef, and the bottom staff is bass clef. The notation includes various note heads, stems, and bar lines. There are several dynamic markings, such as 'p' (piano) and 'f' (forte), and performance instructions like 'rall.' (rallentando) and '6/8' (six-eight time). The music is divided into measures by vertical bar lines.

Andante.

9

pp doleissimo.

poco rit.

Tempo di Marcia.

f

p

Musical score for piano, two staves. Treble staff: Measure 1, eighth-note chords (B, D, G) followed by sixteenth-note patterns. Measure 2, eighth-note chords (B, D, G) followed by sixteenth-note patterns. Measures 3-5, eighth-note chords (B, D, G) followed by sixteenth-note patterns.

Bass staff: Measure 1, eighth-note chords (E, G, B). Measures 2-5, eighth-note chords (E, G, B).

Musical score for piano, two staves. Treble staff: Measures 6-10, eighth-note chords (B, D, G) followed by sixteenth-note patterns.

Bass staff: Measures 6-10, eighth-note chords (E, G, B).

Musical score for piano, two staves. Treble staff: Measures 11-15, eighth-note chords (B, D, G) followed by sixteenth-note patterns. Measure 15 ends with a fermata over the bass staff.

Bass staff: Measures 11-15, eighth-note chords (E, G, B). Measure 15 ends with a fermata over the bass staff.

Musical score for piano, two staves. Treble staff: Measures 16-17, eighth-note chords (B, D, G) followed by sixteenth-note patterns. Measure 18 starts with a dynamic instruction "molto rit." and a tempo instruction "a tempo." Measures 19-20, eighth-note chords (B, D, G) followed by sixteenth-note patterns.

Bass staff: Measures 16-20, eighth-note chords (E, G, B).

Musical score for piano, two staves. Treble staff: Measures 21-25, eighth-note chords (B, D, G) followed by sixteenth-note patterns.

Bass staff: Measures 21-25, eighth-note chords (E, G, B).



Musical score page 11, measures 6-10. The top staff begins with a single note followed by a sixteenth-note pattern. The bottom staff continues the eighth-note and sixteenth-note chord patterns established in the previous measures.

Musical score page 11, measures 11-15. The top staff shows a series of eighth-note chords. The bottom staff continues its eighth-note and sixteenth-note chord patterns. The instruction "sempre cresc." is written above the top staff.

Musical score page 11, measures 16-20. The top staff consists of eighth-note chords. The bottom staff continues its eighth-note and sixteenth-note chord patterns. Measure 19 ends with a fermata over the top staff.

Musical score page 11, measures 21-25. The top staff starts with a sixteenth-note chord. The bottom staff continues its eighth-note and sixteenth-note chord patterns. The instruction "accel. e cresc. possible." is written below the bottom staff.

The image shows five staves of piano sheet music. The top staff begins with a dynamic of *fff*. The second staff starts with *ff*. The third staff features a dynamic instruction *accel. al Fine.* followed by *sffz* and *sffz*. The fourth staff includes a dynamic of *poco pesante.* The fifth staff concludes with *sffz*.

ACT I.  
Nº 1. Opening Chorus.

Allegretto grazioso.

Piano.

GIRLS.

By the side of the mill with its

|: G: | G G G G G G | D D | C C C C C C | F F F F F F :|
   
 sails hang-ing still and the bridge so quaint, \_\_\_\_\_ We've been

|: G: | G G G G G G | D D | C C C C C C | F F F F F F :|
   
 pos-ing for hours with our bas-kets of flow'rs as they paint, paint,

|: G: | G G G G G G | D D | C C C C C C | F F F F F F :|
   
 paint, \_\_\_\_\_ We are pret-ty they say, as they sketch us each day! We're sup-

|: G: | G G G G G G | D D | C C C C C C | F F F F F F :|
   
 posed by the way to get ve-ry good pay, but we



*cresc.*





paint, paint, paint, ————— For they like us to pose in our  
 poor peasant clothes with our wood-en sa-bots and our  
 queer col-ored hose, but we real-ly sup-pose that not  
 one of them knows that we do so be-cause we love them.

*cres.*

MEN.

Girls, \_\_\_\_\_ as you know we are wed a - lone to art \_\_\_\_\_ and it

breaks our heart but we have to de-vote all we own to art.

So \_\_\_\_\_ like the best of good friends we have to part \_\_\_\_\_ But to

GIRLS.

By the  
 ease the smart let us try to forget that we have to.



quaint, ——— We've been pos - ing for hours with our bas - kets of flow'rs, as they

paint, paint, paint; ——— But from art ——— let us

part, ——— but from art let us part, let us part, but from art, let us

Allegro marcato.

part. *poco pesante.*

*f pochissimo rit. a tempo.*

E - nough of work, let us have a lit - tle pleasure now, \_\_\_\_\_ for it will

*rit.*

soon be noon \_\_\_\_\_ and we're real-ly ver- y hun - gry, \_\_\_\_\_ and thir-sty,

*a tempo.*

If you don't know what to or - der we will show you how, \_\_\_\_\_ cold meat and

beer right here, — Shall we go and have it now? —

MEN

But we are

broke, — and lunch-eons are ex - pen-sive! It would be

GIRLS.

But they will

nice if we but had the price.

trust you if you'll just ex - plain there

MEN.

If they would

*pp*

GIRLS.

We know we

trust us, you might drink cham - page there .

GIRLS.

might, \_\_\_\_\_

MEN.

We're thir - sty

You shall to - night! \_\_\_\_\_

*p*

now, We're thirst - y now, we're thirst - y

Don't make a row.

*pesante.*

thirst - y      E - nough of work let us have a lit - tle  
It      would      be

*a tempo.*

pleas - ure now, for it will soon be noon

nice if we on - ly had the price e - nough of

rit.

and we're real - ly ve - ry hun - gry and thirst - y.  
work let's have a lit - tle pleas - ure > > >

*a tempo.*

E - nough of work, e - nough of work, let's have a  
now. E - nough of work, let's have a

*a tempo.*

lit - tle pleas - ure now, we'll show you how  
lit - tle pleas - ure now, we'll show you how

come let us go and have it now; let us have a lit - tle  
 come let us go and have it now; let us have a lit - tle

*Piu mosso.*

fun, let us have a lit - tle fun, it will soon be  
 fun, let us have a lit - tle fun, it will soon be

8-

noon! Let us have a lit - tle fun, let us have a lit - tle  
 noon! Let us have a lit - tle fun, let us have a lit - tle

*a2*

fun, \_\_\_\_\_ Oh, come e-nough of work

fun, \_\_\_\_\_ Oh, come let us have a lit - tle

e - nough of work, let us have a lit - tle fun, e - nough of fun,

work, come let us have a lit - tle fun! Oh! come.

work, come let us have a lit - tle fun! Oh! come.

*Presto.*

Oh!  
Oh!  
come.  
come.

*Presto.*

ff

8-----

8-----

Nº 2.

## Mignonette.

Tina and girls.

Tempo di marcia.

Piano.

The musical score includes the following lyrics:

I'll tell you all her his - to-ry, There is - n't a - ny mys-te-ry re-  
To man-a - gers she'll on - ly say, There's nothing do - ing, on your way This

gard - ing Mign - on - ette, She's  
haugh - ty Mign - on - ette, Re-

now up - on the stage And she's at pres - ent all the rage And she's a  
porters crowd round her door! She sees them all and sends for more. For

blonde, a bleached bru - nette. She's pret - ty, she's pe -  
 they're her one best bet! Mod - istes are ver - y

tite, With dain - ty head and ti - ny feet, She has a fig - ure that would  
 glad to furn - ish dress - es for the ad, And they have named for her the

make a saint for - get. She wears the lat - est clothes And  
 lat - est ci - gar - ette. The a - gent send her wines in

ev' - ry - where she goes You'll hear them whis - per, that is Mign - on - ette.  
 hopes that when she dines Their brand may be the choice of Mign - on - ette.

*rit.*                    *a tempo.*

For Mignon-ette is a sou-brette,

GIRLS.

For Mignon-ette is a sou-

*rit.*                    *a tempo.*

And in the pa-pers she is called "The peo-ple's pet!"

brette.

But she is pet-ted too in pri-vate And she hopes to soon ar-

-

rive at A po - si - tion in a most ex - clus - ive set.

My

— For she has met a bar-o - net

word! For she has met a bar-o -

Who just for love of her has run him - self in debt.

net in debt you

She has a fine ti - ar - a - ra - ra And an au - to tour - ing  
bet.

car, A ver - y thrift - y girl is Mign - on - ette

*rit.*                    *a tempo.*

For she has met a bar - o -

For she has met a bar - o - net

*rit.*                    *a tempo.*

net.

Who just for love of her has run him - self in debt;

She has a fine ti - ar - ra - ra - ra And an au - to tour - ing

car, A ver - y thrift - y girl is Mign - on - ette.

# You Never Can Tell About a Woman.

Nº 3.

The Burgomaster and Willem

Grazioso.

Piano.

BURGOMASTER.

You can tell a-bout the weath-er, if it's going to rain or shine! You can  
I re-men-ber on our hon-ey-moon my darl-ing lit-tle wife, Said

fig - ure on the mark - et and you're apt to get a line! You may  
"dear-est, if I died would you stay sin - gle all your life?" And



hand - i - cap the hors - es and per - haps you'll "dope 'em out," But to  
when I an - swered "No, I think that I a - gain should wed," She cried

## WILLEM.

fig - ure on a wom - an is to al - ways be in doubt! The  
and cried and sob - bed and sighed un - til her nose was red! I

trou - ble is you cant tell what they want from what they say,  
had the same ex - per - i - ence, but just the oth - er way, And -  
My

what they want to - mor - row is - n't what they want to - day. If  
wife and I had had an aw - ful fuss that ver - y day. She



you do what they tell you, why you on - ly make them mad, And  
 said "If I should die would you sel - ect an - oth - er bride?" And

*rit.* BOTH.  
 if you do the op - po - site you're sure to get in bad. For you  
 when I said "You bet your life I would - nt," How she cried!

*colla voce.*

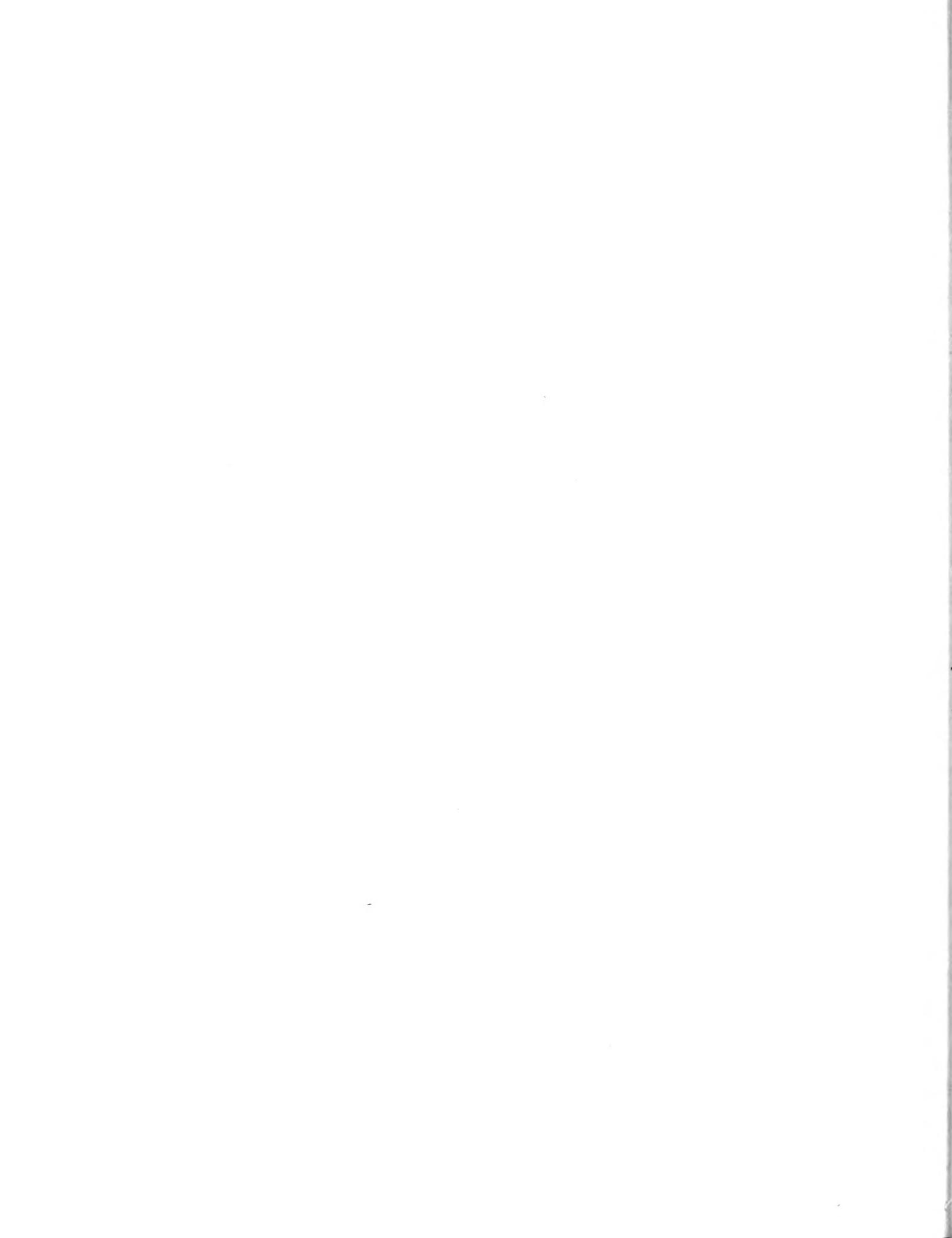
nev - er can tell a - bout a wom - an, — Per -

haps that's why we think them all so nice, You nev - er find two a - like



a - ny one time and you nev-er find one a - like... twice. You're  
 nev-er ver - y cer - tain that they love you, You're oft-en ver - y cer-tain that they  
 don't, The men may fan - cy still, that they  
 have the strong-est will, But the wom-en have the strong-est "wont!"  
*a tempo.* (bus.)  
*a tempo.* *ffz*

The musical score consists of five systems of music. System 1: Treble and bass staves; lyrics: 'a - ny one time and you nev-er find one a - like... twice. You're'. System 2: Treble and bass staves; lyrics: 'nev-er ver - y cer - tain that they love you, You're oft-en ver - y cer-tain that they'. System 3: Treble and bass staves; lyrics: 'don't, The men may fan - cy still, that they'. System 4: Treble and bass staves; lyrics: 'have the strong-est will, But the wom-en have the strong-est "wont!"'. System 5: Treble and bass staves; lyrics: 'a tempo.' followed by '(bus.)', then 'a tempo.' followed by 'ffz'. Various dynamics and performance instructions like 'rit.', 'a tempo.', and 'ffz' are included throughout the score.



Nº 4.

## Whistle It.

TRIO.

Kid, Con and Tina.

Allegro poco moderato.

Piano

(TINA.) There  
(KID.) There's  
(CON.) Oh!

1<sup>st</sup> Verse KID & CON.  
2<sup>nd</sup> Verse TINA & CON.  
3<sup>rd</sup> Verse KID & TINA.

Whistle,

is - n't a - ny word a girl can use when she is mad.  
no. one makes you tireder than the man who knows it all.  
Wil - lie Jones he found a stick of dy - na-mite one day.

A man may say most a - ny-thing it does - n't sound so bad.  
The things you'd like to call him would - n't list - en well at all.  
Says he "I'll bore some holes in this and make a flute and play."

Whistle, { 1st KID & CON.  
2nd TINA & CON.  
3rd All whistle with bus. of playing flute.

A wom-an may be an-gry but by  
You buy a bunch of stocks be-cause you  
He start-ed on his bor-ing with a

cus-tom she is bound, To be a per-fect la-dy and she  
think that they are low, You find you nev-er knew how ver-y  
piece of red-hot wire, Of course it was an aw-ful chance but

*rit.*

must-n't make a sound. But just let some-thing hap-pen when there's  
low a stock could go, Next day your friend comes round and smiles and  
Wil-lie took a "flier," Now, this is the se-lec-tion that was

*poco tranquillo.*

*rit.*

39

<sup>35</sup>  
Whistle together.

*piu rit.*

no - bod - y a-round.  
says I told you so.  
ren-dered by the choir.

1

*pp a tempo.*

Dance.

D.C. at Fine.

*marcato.*

N<sup>o</sup>5.

## A Widow Has Ways.

Bertha.

Tempo di Valse.

Pianc. *mf*

Since Ad - am first made Moth - er Eve take the  
Young girls must be watched by some old chap - er -

*poco meno.*

blame For that lit - tle af - fair in the gar - den, The  
one, As ug - ly and cross as they make them, The

poor mar - ried wom - en have found it the same, And their  
 poor mar - ried wom - en can't go out a - lone, And their

mis - sion in life is a hard 'un! But  
 stu - pid old hus - bands won't take them. A

hard as it is, I am great - ly a - afraid Its  
 wid - ow is diff - 'rent! There's none to say "nay!" The

hard - er to be a neg - lect - ed old maid, There's  
 men all a - dore her and give her her way, It's

*poco rit.*

no oth - er state I would will - ing - ly trade For that of a  
this man to mor - row and that man to - day, And each one be -

*poco rit.*

wealth - y young wid - ow. — For a wid - ow has ways, don't you  
lieves he's the real one! —

*poco rit.*

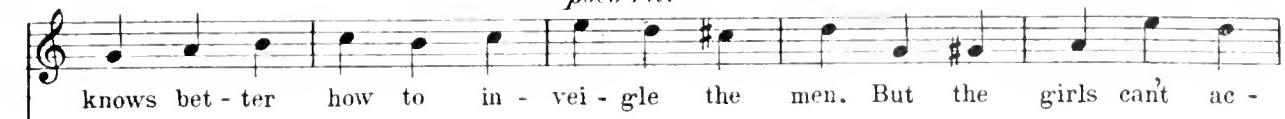
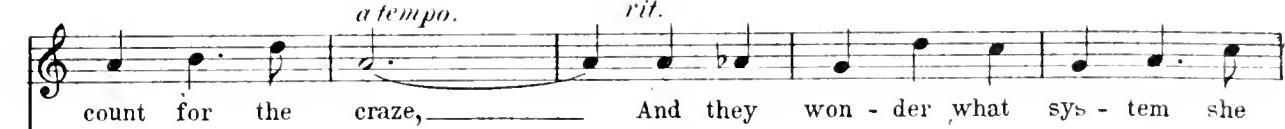
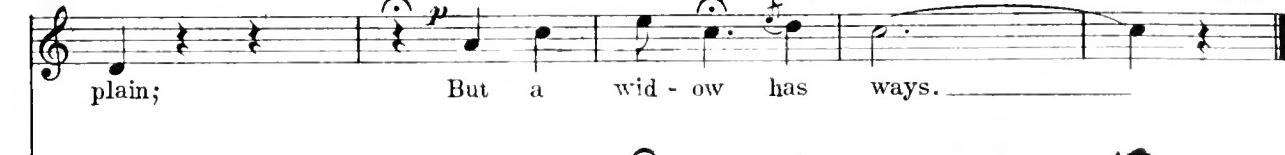
see! — Her ex - pe - ri - ence pays, don't you see! —

*a tempo.*

*espressivo.*

*a tempo.*

She knows bet - ter now than to mar - ry a - gain, She

*poco rit.**poco rit.**a tempo.**rit.**molto rit.**a tempo.**molto rit.**D.C.**sffz molto rit.**a tempo.**molto rit.**sfz D.C.*

Nº 6.

## “The Isle of our Dreams”

Doris and Gretchen.

Piano.

DORIS.

When my heart grows faint and weary, —— when the

world goes sad - ly ill. —— It is sweet to hear you,

The musical score consists of four staves. The top two staves are for the piano, showing chords and bass notes. The bottom two staves are for the voice, with lyrics written below them. The vocal part starts with a melodic line, followed by a rest, then continues with a melodic line. The lyrics are: "When my heart grows faint and weary, —— when the world goes sad - ly ill. —— It is sweet to hear you,". There are several rests and a final melodic line at the end. The piano accompaniment provides harmonic support throughout the piece.

GRETCHEN.



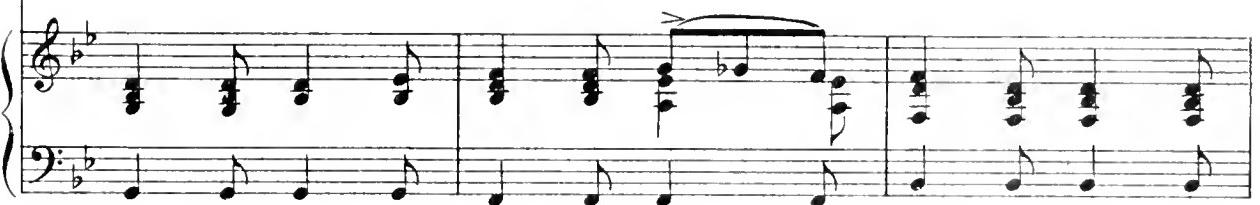
dearie whisper that you love me still. It is



sweet to talk with you, dear, of the woods and crys - tal



streams, and the ros - es wet with dew, dear, in the



DORIS.





rubato.

dreams, dear, there is nev - er a sor - row or pain, — Eve-ry  
*a tempo.*  
 trou - ble and care quick - ly van - ish - es there and  
 all is made hap - py — a - gain. — So we'll

leave this cold wea-ry old world, dear, where there's noth-ing that's quite what it

*rubato.*

*a tempo.*

*poco accel.*

*molto rit.*

seems, And we'll sail o'er the sea where for just you and me there's a

*molto rit.*

*dim e molto rit.*

home in the isle of our dreams!

*molto rit e dim.*

No. 7.

## Go While the Goin' is Good.

Con., Kid, Tina and Bertha.

Moderato.

PIANO.

The musical score consists of two staves. The top staff is for the piano, indicated by a brace and the word "PIANO." The bottom staff is for the voice, indicated by a brace and the vocal range markings. The music is in 2/4 time, with a key signature of one flat. The piano part features eighth-note chords and sixteenth-note patterns. The vocal part has lyrics in a conversational style. The lyrics are as follows:

Big Jim was a sport-in, in - di - vi - du - al, a  
 Big Jim he cher - ished a con - vic - tion, He could  
 reg - u - lar gamb - lin' man! And if you  
 beat the mar - ket too! Right here lie  
 played with him he did you all as on - ly  
 found it was a fic - tion And his sys. - tem a gamb - ler  
 would hard - ly

can. \_\_\_\_\_ Cuz Jim he al - ways got the mo - ney on a  
 do. \_\_\_\_\_ He won at first, but when at last he got to

sys - tem that he played, \_\_\_\_\_ His ex - pla -  
 gam - blin' might - y bold, \_\_\_\_\_ They took it

na - tion may be fun - ny, but I'll tell you what he said. —  
 off of him so fast he could feel him-self catch ing cold —

You'll

You'll

50

*rit.*

al-ways have the price if you take this ad - vice!

al-ways have the price if you take this ad - vice!

*molto rit.*

poco a poco a tempo.

poco a poco a tempo.

a<sup>2</sup>

Al - ways go while the go - in' is good, dont wait to e - ven say a -

Al - ways go while the go - in' is good, dont wait to e - ven say a -

*a tempo.*

do! for if you stay there is on - ly one way, they're

do! for if you stay there is on - ly one way, they're

*unis.*

A musical score for a vocal piece, likely for voice and piano. The music is in common time and consists of six staves of musical notation. The top two staves are for the voice, and the bottom four staves provide the piano accompaniment. The vocal parts are in treble clef, and the piano parts are in bass clef. The score includes lyrics in a conversational style, such as "bound to put a crimp in you," "That a gamb-lin' gent has a large per-cent is a fact that is un-der- stood! So cash right in just the minute you win and go while the go-in' is good!" The piano part features various chords and rhythmic patterns, with dynamic markings like *sfz* (sforzando) at the end.

bound to put a crimp in you. That a gamb - lin' gent has a  
bound to put a crimp in you. That a gamb - lin' gent has a

large per - cent is a fact that is un - der - stood! So  
large per - cent is a fact that is un - der - stood! So

cash right in just the minute you win and go while the go-in' is good!

cash right in just the minute you win and go while the go-in' is good!

Nº 8.

Ensemble.

Allegro molto.

Piano.

**CHORUS.**

SOP.& ALTO.

TEN.

BASS.

An ac - ci - dent!

An ac - ci - dent!

An ac - ci - dent!

ac - ci - dent! What hap - pened, what hap - pened who knows? \_\_\_\_\_

who knows? A

What hap - pened, what hap - pened who knows? A

who knows? \_\_\_\_\_

ter - ri - ble crash a smash and a crash A ter - ri - ble, ter - ri - ble

ter - ri - ble crash a smash and a crash A ter - ri - ble, ter - ri - ble

An

crash! An ac - ci - dent!  
 crash! An ac - ci - dent!  
 An ac - ci - dent!

ac - ci - dent! What hap-pened, what hap - pened who knows?  
 w knows?  
 What hap-pened, what hap - pened who knows?  
 We  
 who knows? We

With ter - ri - ble dread we are  
 stop with in - de - cis - ion and with dread.

filled! — It  
 we are filled! Two au - tos in col - lis - ion and may-  
 may be that some one is killed An ac - ci - dent! an  
 be some one's killed An ac - ci - dent! an  
 ac - ci - dent! A crash a smash a ter - ri - ble crash An ac - ci - dent! an  
 ac - ci - dent! A crash a smash a ter - ri - ble crash An ac - ci - dent! an

ac - ci - dent! A crash a smash A ter - ri - ble crash Ah! see they now ap -

ac - ci - dent! A crash a smash A ter - ri - ble crash Ah! see they now ap -

pear! 'Twill ver - y soon be clear! They now ap-pear 'twill

pear! 'Twill ver - y soon be clear! They now ap-pear 'twill

soon be clear they're here!

soon be clear they're here!

## Andante maestoso.

COMTESSE.

*Ne par - lez pas! ne par lez pas! je*

*rage a c'est af - freux! o ciel! o ciel! o ciel!*

LAWYER.

Mad-

*Je rage ma-lig-ne bête*

*ame! I pray! Madame!*

DAUGHTERS.

Oh

COMTESSE.



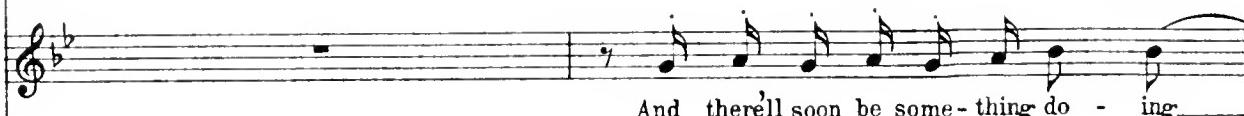
TINA.



DAUGHTERS.



SONS.

*Je vous de -*

And therell soon be some - thing do - ing.

*chere Maman! ne per -dez pas la tête*

COMTESSE.

*f*

teste! O eiel      O comme je rage! \_\_\_\_\_ ma-lig-ne

TINA.

Lots of trou-ble brew-ing here

LAWYER.

Mad-am par-don me I pray

DAUGHTERS.

Pray don't get in such a state

SONS.

*O ne per-des pas la tête*

SOP.&amp; ALTO.

Let us show her

TEN.

Let us show her

BASS.

*bête* \_\_\_\_\_ *je vous ab - hore!* \_\_\_\_\_  
 Soon be some-thing-do-ing here Ha! ha! There's lots of  
 But I had the right of way my word There's lots of  
 For the dam-age was-n't great Pa - pa oh dear pa  
*Mon-sieur nest pas tellement bête* *Ma - man* *O chere Ma-*  
 Imitating the Comtesse  
 how she acts \_\_\_\_\_ Don't say a  
 how she acts \_\_\_\_\_ Don't say a  
 ff

Je rage — a c'est af-  
 trou - - ble brew-ing here — There's some - - thing do-ing  
 trou - - ble brew-ing here — There's some - - thing do-ing  
 pa — Oh dear pa - pa — don't get — in such a  
 man — O chere Ma-man — ne per - - des pas la  
 word! — don't say a word — I rage — at such af-  
 word! — don't say a word — I rage — at such af-

freux ————— O ciel! O ciel! O ciel!

here ————— There's lots of trou - ble brew - ing here and soon there will be

here ————— Mad-am! Mad-am! Mad-

state ————— The dam - age was - n't great, the dam - age was - n't great the

tête ————— ne per - des pas la tête ne per dez pas la tête ne

front ————— Oh heav'n! oh heav'n! oh heav'n! oh heav'n! oh heav'n! oh

front ————— Oh heav'n! oh heav'n! oh heav'n! oh heav'n! oh heav'n! oh

je rage — je vous ab - hore!

some - - - thing do - ing here! May I sug-gest you take a well de-serv-ed

am! — I pray Mad - am!

dam - - - age was - n't great!

per - - - dez pas la tête!

mon - - - ster that you are.

mon - - - ster that you are.

*colla voce*

Andantino grazioso. When You're Pretty And The World Is Fair.

64

The musical score consists of six staves of music for voice and piano. The vocal parts include 'DAUGHTERS.', 'SONS.', and 'CHORUS.' The piano part provides harmonic support throughout. The lyrics are integrated into the musical lines, with some words appearing above the staff (e.g., 'rest!', 'out! out!', 'elles sont charmantes') and others below (e.g., 'si si', 'aft - er!', 'Char - mantes!', 'pp unis.').

**DAUGHTERS.**

When you're pretty and the world is fair Why be both-ered by a  
SONS.

out! out!

thought or care! For to wor-ry is to dou-ble trou-ble therell be e-nough of that here  
si si elles sont charmantes

aft - er! Mer - ry youth is like the  
Char - mantes! Char - mantes!

While the world is bright and fair why be trou - bled by a  
While the world is bright and fair why be trou - bled by a

**CHORUS.**

month of May! And old age is like De - cem - ber gray . So we'll dance and sing and

*oui! oui!* *si! si!*

care ?

care ?

play and be hap - py while we may Life was made for love and

*et* *très* *pi* - -

laugh - ter! \_\_\_\_\_ is fair \_\_\_\_\_  
 quantes, oui! oui! \_\_\_\_\_ Char - mantes \_\_\_\_\_  
 When you're pretty and the world is fair Why be both-ered by a  
 is fair \_\_\_\_\_

or care \_\_\_\_\_ Therell be e-nough of that here -  
 pi - quantes \_\_\_\_\_ elles  
 thought or care For to wor-ry is to dou-ble, trou-ble Therell be e-nough of that here -  
 or care \_\_\_\_\_ Why both-er or care

aft - - er e - - nough of  
 sotn char - - mantes, elles sotn char -  
 aft - - er mer - ry youth is like the  
 There will be e - nough of that here - - aft - - er

care like May so gray  
 mantes Oui! oui! si si  
 Month of May And old age is like De - cem - ber gray, So well dance and sing and  
 of May is like De-cem-ber gray

play while we may.

char - - mantes pi quantes!

play well dance and sing and play be hap-py while we may.

So we'll dance and sing and play be hap-py while we may.

*p sempre dim.*

*dim. al Fine.*

*ppp*

## Nº 9.

## Finale I.

**Andante.**

Franz sits down on mill step.

*Spoken:*  
"A pleasant life I lead — no sleep for 48 hours and none in sight (shows great fatigue)"

Piano.

draws pipe from pocket      lights a match      draws at pipe

puffs smoke      Well, all things come to him who waits if he waits on himself.

**Dolcissimo.**

*Spoken:* Burgomaster Franz & Tina his wife, (yawning)  
It sounds very good — very good!

rit.

Increasing drowsiness.

(Tries to light a match.)

Draws freely at pipe.

(Puffs imaginary smoke.)

(Almost asleep.)

molto rit.

(Looks towards inn with a sudden start.)

(Reassured he smiles.)

ppp a tempo.

Andante.

poco a poco rall. e dim.

(Droops his head)

quasi dim.

(falls asleep.)

(He smiles in his sleep as if hearing his wedding bells.)

8

ppp a tempo.

## Allegro moderato molto misterioso.

During this movement burghers enter with lanterns.

Musical score for piano, two staves. Key signature: one sharp. Time signature: common time. Dynamics: *pp*. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: one sharp. Time signature: common time. Dynamics: *rall. pp*. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: one sharp. Time signature: common time. Dynamics: *pp*, *L.H.*, *sfz*, *pp*. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: one sharp. Time signature: common time. Dynamics: *ppp*, *stac.*, *fpp*. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: one sharp. Time signature: common time. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.



Musical score page 72, measures 4-6. The top staff shows eighth-note chords. The bottom staff features sixteenth-note patterns with dynamic markings: *p**p**p* (measures 4-5) and *ppp* (measure 6).

Musical score page 72, measures 7-9. The top staff shows eighth-note chords. The bottom staff features sixteenth-note patterns.

Musical score page 72, measures 10-12. The top staff shows eighth-note chords. The bottom staff features sixteenth-note patterns. The instruction *marc.* *pp* is written above the staff.

Musical score page 72, measures 13-15. The top staff shows eighth-note chords. The bottom staff features sixteenth-note patterns. The instruction *L.H.* *pp* is written above the staff. Dynamic markings *sff* *pp* are shown in measure 13, and *sff* *pp* are shown in measure 15.

*atempo.*

*ppp*

*pp dolcissimo.*

*pp*

Gretchen appears at the window of the mill.

### Moonbeams.

GRETCHEN.

The

Andantino semplice.

day is gone and the night comes on, And the birds have sought their  
nest The shad - ows fall in a dark - ening pall And the  
wea - ry world's at rest. The stars are a - wak - en - ing  
one by one The whis - per - ing breez - es are still, The

moon shin-ing bright with a ra - diant light, Is sil - ver - ing val - ley and

rit.

hill. Moon-beams shin - ing soft a - bove

*pp a tempo.*

*rit.*

*pp dolcissimo.*

Let me beg of you! Find the one I dear - ly love!

Tell him I'll e'er be true. Fate may part us—

years may pass! Future all un - - known! Still my love shall

poco rit. a tempo.  
ev - er prove Faith - ful to him a - - lone. Oh!

poco rit. a tempo.

Poco animato.  
wan- der-ing wind won't you quick-ly find my dear one wher-e'er he may be? And

rit.  
bring me the mes-sage he fain would send, I know he is dream-ing of me!

rit. pp

Tempo I.

DORIS.

(behind the scene)

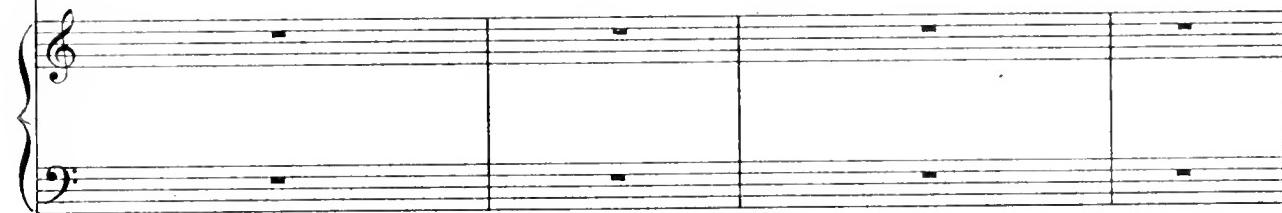
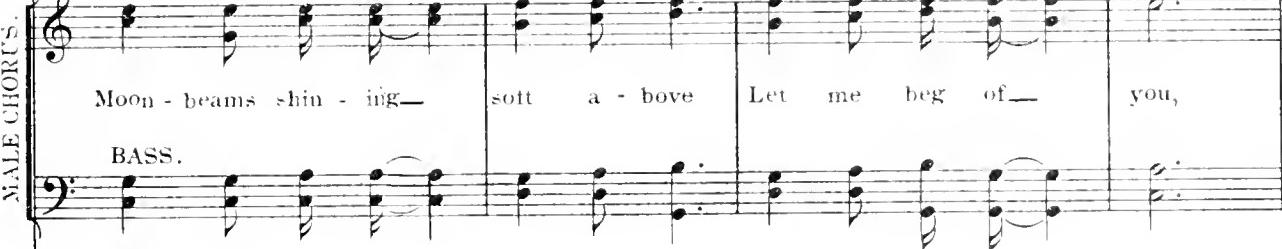
77

Moon - beams shin - ing— soft a - bove Let me beg of— you,

TEN.

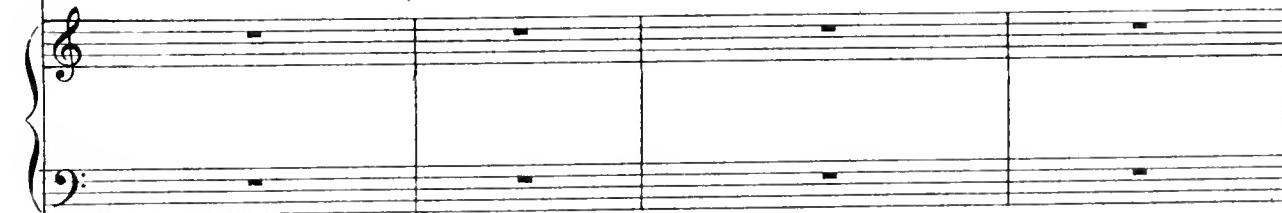
Moon - beams shin - ing— soft a - bove Let me beg of— you,

BASS.



Find the one I— dear - ly love! Tell her I'll e'er be— true!

Find the one I— dear - ly love! Tell her I'll e'er be— true, be true!



GRETCHEN. *p p*

Ah!

DORIS.

Fate may part us, — years may pass! Fut - ure all un - known!

Fate may part us, — years may pass! Fut - ure all un - known!

Still my love shall ev - er prove Faith-ful to her a - lone.

Still my love shall ev - er prove Faith-ful to her a - lone.

Allegro moderato.  
*molto misterioso.*



(HORUS.)

Musical score for piano, featuring vocal entries. The vocal parts are labeled '(HORUS.)'. The lyrics are: 'He will shoot! be - ware!' The dynamic is *pp*. The piano accompaniment consists of eighth-note patterns.



Let him if he dare! Stand a - side!  
 Let him if he dare! Stand a - side!

Thus de - fied! We may do harm to you.  
 Thus de - fied! We may do harm to you.

*sempre cresce ed accel.*

Hur - ry up! hur - ry up! hur - ry up! Hur - ry up go!  
 Hur - ry up! hur - ry up! hur - ry up! Hur - ry up go!

*Spoken:*  
The Burgomaster!

ff *#cresc possibile ed accelerando.*

BURG: (aside) A pretty scandal this

The Burgomaster enters. BURGOMASTER: What do ye here! Disperse at once! Fie!

Fie! (Shouting)

TINA, KID & CON. enter from inn and tip toe quickly behind mill.

will be! (to crowd) Back to your homes. ff

Bah! (to crowd) What! have you no respect?

sffz fpp a tempo. scherzando.

8

ffz fpp

This page contains musical notation for multiple voices and instruments, with lyrics and stage directions in English. The vocal parts include 'BURG' (Burgomaster), 'BURGOMASTER' (What do ye here!), 'TINA, KID & CON.' (enter from inn and tip toe quickly behind mill.), and '(to crowd)' (Back to your homes.). The instrumentation includes strings, woodwind, and brass sections. Dynamic markings like ff, f, sffz, fpp, and ffz are used throughout the score.

BURGOMASTER:

You defy your Burgomaster?

*ff* Begone or you shall all

No!

No!

yes!

yes!

be sent to jail!

Allegro feroce.

Re - lease your

Re - lease your

accel.

daugh - ter now too long have you de - layed.

daugh - ter now too long have you de - layed.

*sf* *sfz*

Re - lease your daugh-ter now too long have you de - layed.

Re - lease your daugh-ter now too long have you de - layed.

(Burgomaster shows hesitation.)

Re - lease her, re - lease her your

Re - lease her the girl your

Re - lease the girl your

cru - el - ty will sure - ly be re - paid. Re - lease her, re

cru - el - ty will sure - ly be re - paid. Re - lease her

Re - lease

tease her Your cru - el - ty will sure - ly be re - paid Re -  
 the girl Your cru - el - ty will sure - ly be re - paid Re -  
 the girl

8  
 3

tease the girl too long have you de - layed Your cru - el - ty will  
 tease the girl too long have you de - layed Your cru - el - ty will

accel.

sure - ly be re - paid! Con - sent! our cour - age is un - daunted That  
 sure - ly be re - paid! Con - sent! our cour - age is un - daunted That

mill you know Sir it is haunted! Re - lease the girl for  
 mill you know Sir it is haunted! Re - lease the girl for

*s.-----(3)* *molto accel.*

(The Burgomaster starts for the door of the mill.)

Gretchen must be free!

Gretchen must be free!

*ssffz*

(He opens the door and enters the mill, turns and exclaims "Gone!")

*Moderato.*

Gone! \_\_\_\_\_

Gone! \_\_\_\_\_

*sempre accel.*

*ssffz*

gone! \_\_\_\_\_  
gone! \_\_\_\_\_  
gone! \_\_\_\_\_

Curtain.

Allegro brillante.

*fff*

*fff tutta forza.*

*sffzoccel sffz al Fine.*

8-----

*sffz*

End of 1<sup>st</sup> Act.

Nº 10.

Opening Chorus.

Allegretto scherzando.

Piano.

The musical score consists of five staves. The top two staves are for the piano, with dynamics f, f, cresc., sfz, and sfz. The third staff is for the SOP & ALTO, with dynamics pp and lyrics "Why this". The fourth staff is for the piano, with dynamics p and sfz. The bottom two staves are for the piano, with dynamics p and sfz.

SOP & ALTO.

Why this

si-lence? Was there vio-lence? Or did Jung-fouw Gretch-en sim- ply up and

run a-way! If not real-ly ver - clearly They should  
 No! no!

stop this sil-ly gos-sip-ping with-out de-lay! But to han-dle such a  
 That's so!

scan-dal Puts the Burg-o-mas-ter in a ver-y sor-ry plight! You'll dis-  
 Of course!

cov - er      shed a      lov - er      And she      se - cret - ly      e - loped with him last  
 night.  
 (astonished.)  
 Well dis cov - er      shed a      lov - er      and she  
 se - cret - ly      e - loped with him last      Why this  
 night.

si - lence? Was there vio - lence? Or did Jung-fouw Gretch-en sim - ply up and  

  
 run a - way? If not real - ly ver - y clear-ly! They should  
 No! no!

stop this sil - ly gos - sip-ing with- out de - lay. But to han - dle such a  
 That's so!

scandal Puts the Burg-o-mas - ter in a ver - y sor - ry plight! You'll dis-  
 Of course!

cov-er shed a lov-er And she se - cret - ly e - loped with him last

*poco piu mosso.*  
 night! Yes, we do it is  
 You don't know that it's so Bet - ter go a lit - tle slow.

true just as ev - ry - bod - y knew! You'll dis - cov - er sh'd a  
 No she nev - er had a

*cresc.*

lov - er and she se - cret - ly e - loped!  
 lov - er and she could - nt have e - loped!

*Allegro.*

With her lov - er she e - loped!  
 No she could - nt have e - loped!

*Allegro.*

*scherzando.*

BERTHA. *Recit.*

What's this, i - dle

gos - sip! You should rath - er be a - fraid!

*misterioso rit.*

Your mis - tress you may nev - er see a - gain, Have you not

heard the le - gend of. the mill?

*Segue  
The Legend  
of the Mill.*

94  
The Legend of the Mill.

Nº 11.

Bertha and Chorus.

Moderato e molto misterioso.

Piano.

BERTHA.

Old King Jo-hann in days that are gone Was  
He Wil-hel-min-a sought for his queen, A  
The night was still but ghost-like, the mill Kept

rul-er of land and sea, A bach-lor proud he  
prin-cess so young and slim! But she loved true a  
wav-ing its spect-ral arms, And those a-round heard

talked like a crowd And spoke of him-self as "We," His  
sail-or she knew, And planned to e-lope with him. She  
mys-ti-cal sounds, Which thrilled them with vague a-larms. At

sub - jects quaked with fear when he spake And trem - bled to see his  
 ran a - way to Ka - twyk - ann Zee But all of her plans went  
 break of dawn the prin - cess had gone But how is a myst - 'ry

frown, But a weak - ness he had And it put him to the bad, He loved the  
 ill, For King Jo - hann that night ov - er - took her in her flight, And locked her  
 still, And at twelve ev' ry night there's a fig - ure all in white, That haunts the

swish of a silk - en gown. Of a  
 up in the old Red Mill.  
 tow'r of the old Red Mill.

*p* pp He loved the swish  
 pp He loved the swish  
 pp

silk - en gown, of a silk - en, gown.

*p p* the swish!

the swish!

BERTHA.

Jo - hann was a roy - al sort of Don Juan,

*molto misterioso.*

And his rep - u - ta - tion fright-en-ed all the la - dies And the

pret - ty ones re-paid his ten - der glanc-es with scorn. —

Full loud on his king - ly hon - or he vowed

With a fright - ful oath that by his con - science la - den He would

wed the fair - est maid - en that had ev - er been born —

CHORUS.

Jo - hann was a roy - al sort of Don Juan,  
 Jo - hann was a roy - al sort of Don Juan,

And he vowed an oath that by his con - science la - den He would  
 And he vowed an oath that by his con - science la - den He would

wed the fair - est maid - en that had ev - er been born.  
 wed the fair - est maid - en that had ev - er been born.

D.S. at Fine.

Nº 12.

# Good-a-bye, John!

Con and Kid.

Moderato.

Piano.

Look-a here now, John, I got - a - 'nough of you — You been a

8

bad - a - bad - a boy all - a week, What you do - a last-night-a vit dat

8

six - ty cents — A what's de mat' why you no speak? You

smash-a de chair, you pull - a de hair, you soak - a me vit a  
 stool You tink - a for a min - ute dot a stand-a for dot? You  
 tink - a In a such a big fool? — Good - a -  
 bye, John, you a - go - ing a-way, You got a bad dis - pos -

ish. Good - a - bye, John, jes - a yes - - ter-day you

smash - a me vit a dish, You come in de home ven

you vas - a drunk, you cut - a de string me lose-a de monk, Good-a -

bye, John, Get gay — vit me and I make-a for you much troub! —

DANCE. (*Spanish.*)

*ff brillante.*

ff

ff

ff

p

f

ff

ff

8-----

8-----

8-----

8-----

*p poco rit.*

*ff animato.*

*ffff*

STOP DANCE.  
ENCORE.

Moderato.

The sheet music is divided into two systems by a vertical bar line. The first system (measures 1-8) starts with a forte dynamic (f) and ends with a piano dynamic (ff). The second system (measures 9-16) begins with a piano dynamic (ff) and ends with a final cadence. The music is written for two staves: treble clef for the top staff and bass clef for the bottom staff. The key signature is A major (two sharps). Time signature is 2/4. Various performance markings are included, such as slurs, grace notes, and dynamic changes.

Nº 13.

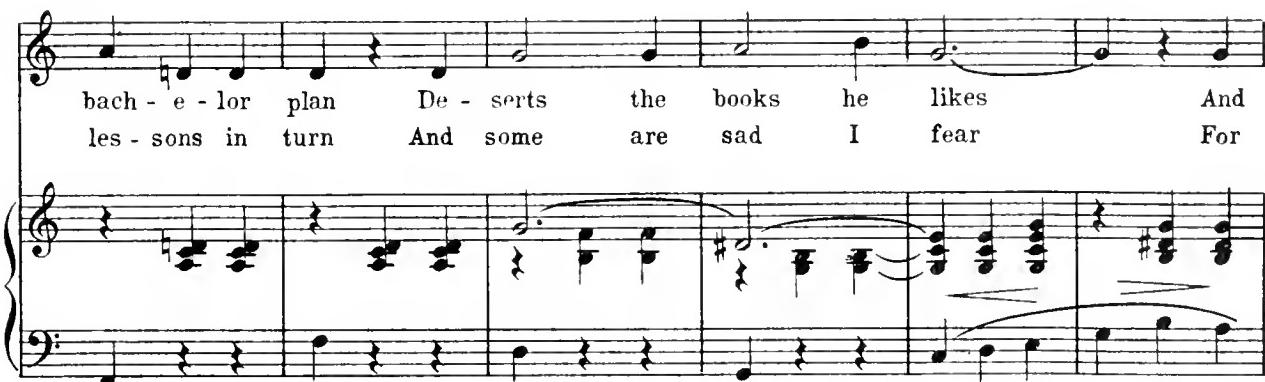
## I Want You To Marry Me!

Tina and Chorus.

Tempo di Valse.

TINA.  rit a tempo  
When a quiet young man on the  
A girl has to learn many

Piano. 





*rubato.*

likes, \_\_\_\_\_ Hell call and in - vite her to din - ners and shows But  
cere, \_\_\_\_\_ And there - fore I think that her an - swer should be "We're  
*poco meno.*"

*poco rit.*      *pp*

*molto rit.*      *a tempo.*

that is - nt ser - i - ous ev - 'ry girl knows, Hell rush her for months but hell  
told to be - lieve on - ly half that we see And noth - ing we hear, so youll  
*rit.*      *a tempo.*

nev - er pro - pose have to show me!" Un - less he is ten - der - ly taught. — So  
And then if shed help things a - long Shell

*atempo. accel.*      *atempo.*

tell him all the mag - ic Of those lit - tle words "we"

two" — Just teach him how to say, "My dear. The

one I love is you" — There's lots of things he

ought to know But don't for - get to see That

he cor - rect - ly learns to say, "I want you to mar - ry

*a tempo.*

me!"

CHORUS.

( English Girls.) We'll tell you all the magic of those  
 ( French Boys.)

lit - tle words "we two" Well teach you how to  
*oui, tout!*

say "my dear! the one I love is you!" There's  
*c'est vous!*

lots of things you ought to learn But don't forget to

see \_\_\_\_\_ That you cor - rect - ly learn to

si si \_\_\_\_\_

say, "I want you to mar - ry me!" pp molto rit.

ma mie!

rit. molto rit. lunga D.C.

## Every Day Is Ladies' Day With Me.

No. 14.

Governor and Male Chorus.

Tempo di marcia.

Listesso tempo.

GOVERNOR.

Bassoon part:

I should like, with-out un-due re-it-er-  
It's a fright-ful thing to think of all the

Violin part:

a-tion of the e-ggo, To ex-plain, how ver-y hard I find it  
hearts that I have brok-en, Al-tho' each one fell in love with me with-

Piano part:

is to make my pay go 'round a-mong my vul-gar cred-it-ors! I'm  
out the slight-est tok-en that my fa-tal gift of beau-ty had in-

Violin part:

fear-ful-ly in debt For I al-ways have af-ford-ed an-y  
flamed her lit-tle heart, But I found that some small fav-or al-ways

thing that I could get! But I must say I've en - joyed the best of  
seemed to ease the smart. A po - si - tion for a cous - in or a

what there is in life; I've been luck - y in my love af - fairs, I've  
loan to dear pa - pa, Just a dain - ty dia - mond neck - lace or a

nev - er had a wife! I can sum - mon lit - tle int' - rest in the  
pret - ty mo - tor car. But I don't be - grudge the col - lar - ets and

dry af - fairs of state, And the bus' - ness men who call on me are  
neck - lac - es of pearls; All the mon - ey that I ev - er saved is

*rall.*

cold - ly left to wait! For ev - er - y day is la - dies' day with  
what I've spent on girls! For ev - er - y day is la - dies' day with

*TEN. me*

*pp.*

*BASS.*

*pp.*

*MALE CHORUS.*

*8va.....*

*loco.*

I'm quite at their dis - pos - al all the

Ev - er - y day is la - dy's day with him!

*while!*

*And my pleasure it is doub - le if they*

*He is at their dis-pos - al all the while!*

*8va.....*

*loco.*

while! And my pleasure it is doub - le if they

He is at their dis-pos - al all the while!

come to me in troub-le For I al - ways find a way to make them

*poco rubato.*

smile, the lit-tle dar - lings! I've no doubt I should have mar - ried long a -

*rubato.* > > *a tempo.* 8va

go! It's the prop - er thing to do you'll all a -  
Doubtless he should have mar - ried long a - go.

8va... loco 8va

gree! But I nev - er could find an - y fun in  
 it <sup>is</sup> the prop - er thing you'll all a - gree!

*svea*

poco rit. a tempo.

wast - ing all my time on one! So ev' - ry day is la - dies' day with  
 me!

For ev - er - y day is la - dy's day with

him. He's quite at their dis - pos - al all the  
 time! But I nev - er could find an - y fun, in  
 time!

*poco rit.*  
 wast-ing all my time on one, So ev' - ry day is la - dies'day with me!

One! So ev' - ry day is la - dies'day with him!

*poco rit.* *tempo.* *f*

## Because You're You!

Nº 15.

Bertha and Governor.

Molto moderato.

Piano. (Clef: Treble; Key: C major; Time: Common Time) The piano part consists of two staves. The top staff shows a continuous harmonic progression with various chords. The bottom staff shows bass notes and some harmonic support. A dynamic marking 'p' (pianissimo) is placed above the bass staff.

BERTHA.

(Clef: Treble; Key: C major; Time: Common Time) The vocal line begins with a short rest followed by a melodic line. The lyrics are: "Love is a queer lit - tle el - fin sprite,". The piano accompaniment continues below.

GOVERNOR.

(Clef: Bass; Key: C major; Time: Common Time) The piano accompaniment continues with a harmonic pattern. The vocal line begins with a short rest followed by a melodic line. The lyrics are: "GOVERNOR." (in parentheses). The piano accompaniment continues below.

(Clef: Treble; Key: C major; Time: Common Time) The piano accompaniment continues with a harmonic pattern.

(Clef: Bass; Key: C major; Time: Common Time) The piano accompaniment continues with a harmonic pattern. The vocal line begins with a short rest followed by a melodic line. The lyrics are: "Blest with the dead - li - est aim!" The piano accompaniment continues below.

(Clef: Treble; Key: C major; Time: Common Time) The piano accompaniment continues with a harmonic pattern.

Shoot - ing his ar - rows to left and right,

Fill - ing our hearts with a

Bag-ging the rar - est game,

glad sur - prise,

And

Al - most too good to be true!

still can you tell me why do you love me?  
On - ly be-cause you are you, dear!

*rit.*

*poco rit.*

*Slower.*

Not that I am fair, dear, Not that I am  
Not that you are fair, dear,

*Slower.*

true, Not my gold - en hair, dear,  
Not that you are true, Not your gold - en

Not my eyes of blue,  
When we ask the  
hair, dear, Not your eyes of blue,

rea - son, Words are all too few!

When we ask the rea - son, Words are all too

So I know I love you, dear, Be - cause you're you.  
few! I love you, dear, Be - cause you're you.

*rit.*

Nº 16.

## The Streets of New York.

Con , Kid and Chorus.

Tempo di Valse.

Piano.



In dear old New York it's re - mark - a - ble -  
 If a spare af - ter - noon you should hap - pen to  
 What - ev - er the weath - er is - shin - ing or



ver - ý! The name on the lamp-post is un - nec - ess - ar - y! You  
 have and you start on a lei - sur - ly stroll up Fifth Av - en - ue,  
 show-er - y, That does-nt "cut an - y ice" on the Bow - er - y



mere - ly have to see the girls to know what  
There is where with haugh - ty air you'll see them  
Eve - ry night till broad day - light, they dance and

street you're on!  
as they walk!  
sing and talk!

Fifth Av - en - ue beau-ties and  
With vel-vets and lac - es and  
The girls are all game and they're

dear old Broad - way girls! The tail - or - made shop - pers the  
sab - les en - fold - ing them, real - ly you'll near - ly fall  
jol - ly good fel - lows, They're not ver - y swell but they're



Av - en - ue "A" girls, They're strict - ly all right but they're dif - fer - ent  
dead on be - hold - ing them, luck - y's the earl that can mar - ry a  
none of them jeal - ous, They go it a - lone in a style of their

fine! They're sweet and fair and on the square! The

This musical score consists of three staves. The top staff is for the soprano voice, starting with a quarter note followed by eighth notes. The middle staff is for the alto voice, featuring sustained notes and chords. The bottom staff is for the bassoon, showing eighth-note patterns. The lyrics "fine! They're sweet and fair and on the square! The" are written below the staves.

maids of Man-hat-tan for mine! You can - not see in gay Pa-

This musical score continues with three staves. The soprano part has eighth-note patterns. The alto part provides harmonic support with sustained notes and chords. The bassoon part follows with eighth-note patterns. The lyrics "maids of Man-hat-tan for mine! You can - not see in gay Pa-" are written below the staves.

ree, in Lon-don or in Cork! The queens you'll meet on

This musical score continues with three staves. The soprano part has eighth-note patterns. The alto part provides harmonic support with sustained notes and chords. The bassoon part follows with eighth-note patterns. The lyrics "ree, in Lon-don or in Cork! The queens you'll meet on" are written below the staves.

This musical score continues with three staves. The soprano part has eighth-note patterns. The alto part provides harmonic support with sustained notes and chords. The bassoon part follows with eighth-note patterns. The lyrics "any street in old New York." are written below the staves.

This musical score concludes with three staves. The soprano part has eighth-note patterns. The alto part provides harmonic support with sustained notes and chords. The bassoon part follows with eighth-note patterns. The lyrics "any street in old New York." are written below the staves. The score ends with dynamic markings: *f*, *>*, *>*, *pp*, and *>*.

Dance.

*tremolo.*

## Entrance

N<sup>o</sup> 17.

Governor and Wedding Chorus.

Tempo di marcia Moderato.  $\frac{2}{4}$

Piano.

*p Tympani. cresc.* *f*

*sf* *brillante.*

CHORUS

We come ev - e - ry guest in his  
We come ev - e - ry guest in his

best! Fit - ly dressed for the nup - tial mer - ry mak - ing, and we  
best! Fit - ly dressed for the nup - tial mer - ry mak - ing, and we

wait with pride to greet the beau - ti - ful bride Whom to -  
 wait with pride to greet the beau - ti - ful bride Whom to -  
  
 day so no - ble a con - sort is tak - ing. So  
 day so no - ble a con - sort is tak - ing. So  
  
 sing joy - ous and loud and be proud not a  
 sing joy - ous and loud and be proud not a

cloud mars the bliss of the be - tro - - thal! May no  
 cloud mars the bliss of the be - tro - - thal! May no  
 sor - row or strife by an - y chance en - ter their life! the gov - er - nor  
 sor - row or strife by an - y chance en - ter their life! the gov - er - nor  
 and his bride!  
 and his bride!

*pesante.* *ff animato.*

My friends I thank you for this first se-

**Moderato.***quasi recitative.*

8

lee - tion! Now as a fa - vor, wont you kind - ly

sing the oth-er - us - u - al in this con-

*leggiero.*

nec - tion, a - bout the "wed - ding - bells that" "glad - ly

*rit.**rit.*

(13)

CHORUS.

ring" The wed - ding bells ring out! Glad  
The wed - ding bells ring out! Glad

*Tempo di marcia. un poco animato.*

wed - ding bells. Wel - come this day of  
wed - ding bells. Wel -come this day of

*poco rit.* *p Bells.*

glad - ness! ban - ish all thought of sor - row and sad - ness!  
glad - ness! ban - ish all thought of sor - row and sad - ness!

Let ev - ry heart be sing - ing! Glad wed - ding bells be  
 Let ev - ry heart be sing - ing! Glad wed - ding bells be

ring - ing out their joy! Ding Dong Ding Dong  
 ring - ing out their joy! Ding Dong Ding Dong

Send - ing their sil - ver-voiced mes - sage far and wide.  
 Send - ing their sil - ver-voiced mes - sage far and wide.

Ding Dong long life attend our  
 Ding Dong long life attend our

ding dong bells ding dong bells  
 governor and his bride. ding dong wed-ding bells ding dong wed-ding bells  
 governor and his bride. ding dong wed-ding bells ding dong wed-ding bells

*sempre*

*dim.* *pp rit.* *rit.*

ding dong Bells! Bells!  
 ding dong Bells!

*sempre più tranquillo.*

*sempre dim.* *molto rit.* *ppp*

N<sup>o</sup> 18.

## Finale II.

Tempo di Valse.      SOLO. *a tempo.*

In old New York! In old New York! The

*ff* *pianiss.*      *a tempo.*

peach-crops al - ways fine! They're sweet and fair and

on the square! The maids of Man - hat - tan for mine! You

can - not see in gay Pa - ree, in Lon-don or in

Cork! The queens you'll meet on an-y street in

old New York. In old New York! In old New

*ff ALL*

York! The peach-crop's al - ways fine, They're sweet and

fair and on the square! The maids of Man - hat - tan for  
 mine! You can - not see in gay Pa - ree, in

Lon-don or in Cork! The queens you'll meet on

an - y street in old New York. — *sua*

an - y street in old New York. — *sua*

Piano part (top staff): Treble clef, one flat, 2/4 time. Chords: V, V, V, V.

Vocal part (bottom staff): Treble clef, one flat, 2/4 time. Note followed by a rest.

Piano part (top staff): Treble clef, one flat, 2/4 time. Chords: V, V, V.

Vocal part (bottom staff): Treble clef, one flat, 2/4 time. 'In' followed by a rest.

Piano part (top staff): Treble clef, one flat, 2/4 time. Chords: V, V, V.

Vocal part (bottom staff): Treble clef, one flat, 2/4 time. 'old New York! In old New York! The peach-crop's'

Piano part (top staff): Treble clef, one flat, 2/4 time. Chords: V, V, V.

Vocal part (bottom staff): Treble clef, one flat, 2/4 time. 'al - ways fine! They're sweet and fair and'

on the square! The maids of Man-hat-tan for mine!

You can - not see in gay Pa - ree, in

Lon-don or in Cork! The queens you'll meet on

an-y street in old New York.

## If You Love But Me.

Grazioso.

Piano.

Al-tho' I'm but a girl of sev-en-  
teen, I would so like to be some-one's af-fin-i-ty, I'd  
like to have him woo me for his queen, Oh heav'n a-bove! How I could

love! If he would take me in his arms and call me all his own, Im-

a - gine how de - light - ful that would be! For - sak-ing ev - ry oth - er I would

cling to him a - lone, If he would on - ly say he loved but me. 3

## Valse lente.

If he'd say that he loved but me! loved but me!

on - ly me! What a par - a - dise life would be! life

would be! When he asked me to name the day!

name the day! name the day! I would say right a way, don't de -

lay If you love but me. 1. 2. me.

*unis.*

CHORUS

If you'd say that you love but me! love but  
If you'd say that you love but me! love but

*mf*

me! on - ly me! What a par - a - dise  
me! on - ly me! What a par - a - dise

life would be life would be!  
life would be life would be!

8

When you asked me to name the day! name the  
 When you asked me to name the day! name the

day name the day! I would say right a -  
 day name the day! I would say right a -

way, don't de lay if you love but me.  
 way, don't de lay if you love but me.

*dim.*

*poco rit.*





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